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VALEDICTORY.

WITH the present number the AMERICAN ART REVIEW, after a short career of two years, ceases to exist. It may be permissible to restate here the principles by which it was guided.

It has been the aim of the REVIEW, so far as American art, both contemporaneous and past, is concerned, to dwell upon its larger, more robust, and more serious features, irrespective of clique or school, and thus to present it to the public in a light in which it has not been presented before. At the same time its readers were to be given an adequate idea of the great artistic awakening that is going on all over the country; and this, it seemed, could best be done by gathering and systematically arranging the most trustworthy information attainable concerning the many organized efforts now making in behalf of art. Again, in the present state of the world's progress, no nation can live in self-sufficient isolation, or in ignorant forgetfulness of the past. The spirit of emulation, if nothing else, compels each people to keep a watchful eye on all its competitors; while the conviction that those who would know themselves must strive to understand their own beginnings forces man to delve into the mysteries of times gone by. It was necessary, therefore, to give at least a *résumé* of the world's artistic doings, and to follow, with some degree of completeness, the results of historical research.

That these aims have not been realized, it would be idle to deny. The causes of failure have been various. The immensity of the programme might in itself be adjudged a sufficient reason, even without lack of ability and the shortness of time allowed, which made it impossible to develop to any extent the complicated machinery needed in the execution of such a task. But even so the AMERICAN ART REVIEW may perhaps claim, without exposing itself to the charge of immodesty, that it has quickened somewhat the forces which are at work in the healthy development of art in the United States. The pride of its projectors will ever be that it was the first organ which made known to the world at large the works of the American etchers, who were laboring in comparative obscurity at the time of its inception, but who have since emerged into the broad light of public recognition; and it is hoped that the two volumes of the REVIEW—complete in themselves, however incomplete as a record of the artistic occurrences of the period which they embrace—will retain something of permanent value from the work done in this direction. To continue the services thus rendered would have been a great satisfaction, for the list of American etchers is very far from being exhausted by the twenty-six names which have appeared in these pages.

It but remains to take leave of the contributors whose artistic and literary assistance has given to the REVIEW whatever of attraction it may have possessed, and to thank the public for the support it has given the enterprise. May the labor here rested be taken up at no distant day by abler hands, and under more auspicious circumstances.

